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Fragmentarism as a Way of Organizing Musical Texts in the 1970s – 1990s

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Abstract--- The last third of the XX century is marked in the musical work with a search for new scientific and creative paradigms, their change and approbation. Fragmentarism is one of the most important among them, which became actual and primary one at this time for organizing the form and modeling the meaningful levels of musical works. The relevance of the study is conditioned by the fact that the fragmentarism (previously peripheral) in the last third of the XX century becomes a factor in organizing the form and coding of the content of a piece of music. The phenomenon of precedent and have become increasingly intertextuality important diversification of content when using these principles, along with methods of mixed style and mixed genre. The purpose of this paper is to identify the role of these factors in the modeling of content in musical works of the last third of the XX century. The leading method to the study of this issue is the analysis method, which allows to comprehensively consider the functional load of precedent phenomena as components of content making in the music of the last third of the XX century. The authors of the article revealed that the characteristic feature of the content of musical texts arranged into artistic integrity through using fragmentarism is the inclusion into the described relations of the semantics of form, genre and generalized features of stylistics, which are refracted in the involved texts (groups of texts of certain stylistics).

Keywords---fragmentarism, fragmentary discourse, intermediality, intertextual relations, music-creative processes, musicology.

Introduction

The last third of the XX century is marked in the musical work with a search for new scientific and creative paradigms, their change and approbation. The tendency to combine in the framework of a holistic artifact of various, often devoid of even apparent connectedness of things, ideas and meanings, becomes actual within the period of October 1968 – October 1969 in the significant for postmodern culture work – the Symphony by Luciano Berio. In fact, this work became an actual marker of the fragmentarism and intertextuality discourse in the musical art (Venables, 1999; Hausendorf & Quasthoff, 1992). The last three decades of the XX century became a period of convincing new ways establishment of working with the material in music and its reception methods – precedent, intertextuality, fragmentarism, and intermediality.

Among the types of organizing the content levels of a piece of music in the 1970s – 1990s, fragmentarism (previously peripheral) comes into effect as the method for working with the material and principle of organizing musical texts. At the syntactic level of the musical form it is sometimes defined as ungrammaticality, and at the discource aspect of simple utterances – as semantic incompatibility. In fact, the art community used it term – and not only in music – long before the present recognition, but in the last third of the XX century it becomes a factor in organizing the form and coding of the content of a piece of music. The phenomenon of precedent and intertextuality have become increasingly important in the diversification of content when using these principles, along with methods of mixed style and mixed genre (Cushman, 2006; Nagendra et al., 2004).

The fragmentation of perception and information accumulation, as well as fragmentation of artistic experience became the direct reflection in music-creative processes. New ways of working with material in music and ways of its reception are established convincingly - precedent, intertextuality, and fragmentarism. An effective method of reading the fragmentarism discourse works is the identification of precedent phenomena, intertext and individual listener interferences, and the intertext functions in the reception process are determined solely through the creative personality of the author. Intertextual relations are first and foremost updated as an attempt of metatextual re-thinking over involved cultural information in order to retrieve the new meaning of one's text as a whole, generated by the totality of fragments (Pundt, 2021; Saragih et al., 2019). The widespread use of ungrammaticality principle and capabilities of the precedent phenomena, which offer unlimited possibilities for the individualized artistic whole arrangement by the listeners while perceiving and enriching the semantics of the artistic unit embedded in their imagination. The functional load of precedent phenomena as components of content making in the music of the last third of the XX century is determined by their nature, ability to metonymize (that is, rename) the determinative for precedent source meanings and assessments, and form the holistic meaning, through their incorporation into the imaginativeexpressive system, of the text newly created in fragmentary discourse (Bremner & Costley, 2018; Warren, 2013).

Contemporary music and musicology have been operating in the category and method of fragmentarism for almost half a century (the famous romantic literary fragment is, in fact, one of the forefathers of the modernist and postmodern fragment). However, it should be admitted that, until the mid-1970s, the term was used in analytical sketches and musical-critical studies mostly as an ornamental allegorical-stylistic figure. Nowadays, it is extensively conceived phenomenon that a thoughtful researcher cannot ignore. After all, quotes, allusions, precedent statements and situations, whole systems of fragments, fragmented images constitute the basis of the modern music body. Most often, these elements lack formal (external) unity, and the whole formed by them is characterized by latent, sometimes paratactic connections, often based on the use of different types of precedent phenomena and enriched intertextual means. Often, the result of perceiving the appropriate samples depends entirely on the efficiency of selecting the fragments and forming them into a satisfactory, or at least more or less acceptable, integrity. Under such circumstances, the listener often becomes the content co-creator of a self-formed integral artistic object (Pople, 1992; Krieger, 2015).

It is no exaggeration to argue that the fragmentation of the music experience we have received and used has become a rule. Unlike vinyl record players of the mideighties, when the process of choosing a piece to listen was entirely dependent on the will of the user, CD players and music centers' microcomputers in the midnineties already provided search functions with playback of the original audio tracks, as well as automated selection of tracks for random play. The current listener takes it for granted. Mention may also be made of the millions of kilobytes of fragmented music information that comes from the chaotic change in the broadcast channels of viewers spending their free time in front of TV screens with remote controls in their hands. Consider also the music fans who visit the music and musical-informational websites of the World Wide Web every day. The process of wandering the webs of the Internet, as a rule, is accompanied by the perception, chaotic selection and stratification of a huge mass of music and information fragments (Hysa et al., 2021; Priyadharshini et al., 2021).

Theoretical basis for considering fragmentarism

Prior to our presentation, we consider it necessary to acquaint the reader with the theoretical basis of the issue. Fragmentarism is an artistic reflection of the specifics of one side of the postmodern situation, which is to see the world as messiness, devoid of causal links and values that can be unreasonably changed. Consciousness perceives such a world as a plurality of hierarchically unsystematized fragments, and such a presentation of the world is defined by postmodern theorists as postmodern sensuality. Such worldviews and creative guidelines successfully co-exist with the trends of clear systematicity and artistic representations and artistic results of creative practices hierarchy inherent in modernist pursuits. However, it should be emphasized that the issue of the philosophical and aesthetic presumption of the couple of modernism – postmodernism has not yet been resolved in favor of neither dichotomy nor opposition. Therefore, in our presentation, we will continue taking into account the position of both ideological and philosophical positions, without absolutizing either of them.

Fragmentation of perception and accumulation of information and fragmentation of artistic experience Bauman (1995), found direct reflection in music-creative processes. The organization of musical works using the principles of fragmentarism (even without taking into account multimedia projects) in the last third of the XX century became an everyday reality. Composers sometimes use fragmentarism principles without realizing fully their choice. However, in recent years, compositions emerge increasingly, which are organized as artistic integrity by means of purposeful selection and arrangement of individual fragments. Thus, some experimental compositions (such as "Steps Behind the Wall" for piano by V. Huba, "Ca-Ri-N Sounds" for flute by K. Tsepkolenko, "Epitaph to Marquis de Sade" for two cello by S. Zazhytko, "Dedication to Astor Piazzolla" - fragments of the concert for bayan solo by V. Zubytskyi, "Hello M. K." for piano by V. Runchak, etc.) used the paratactics approach, which provides for text organization through arrangement of fragments without obvious signs of music, grammatical or semantic integrity. In this case, we are talking about larger and relatively complete fragments, which continue and develop the practice of the so-called "romantic" fragment. The principles of postmodern fragmentation are associated with the practice of non-grammaticality in combining smaller component segments of musical piece. According to W. Izer, while characterizing the process of perceiving a work of art from the standpoint of phenomenology, "contemporary texts are being fragmentary so often that the attention of readers [recipients, listeners] is focused only on the search for relationships between fragments" (Iser, 1996). It should be added that these relationships are mostly intertextual. What is the creative essence of the fragment? How essential is the principle of fragmentation to understanding the mechanisms of organization of artistic integrity in contemporary music? How are the contents of the fragmentaristic work shaped?

Traditionally, a fraction or a segment of work is considered a fragment that cannot self-explicate the integrity inherent in it by the very idea of work. "The fragmentary category appearing here should not be confused with the category of random detail: the fragment is that part of work totality that is opposed to totality" (Adorno, 2017). Very convincing theoretical generalizations about the nature of fragmentarism in music, in particular contemporary, were formulated by T.W. Adorno in the above-mentioned work "The theory of aesthetics" (2002) (which remained incomplete due to the author's death, it became in fact a traditional sample of fragmentarism). Thus, the author's statement is conceptually important that "the most outstanding works of art (here - artistic) are doomed to fragmentation as acknowledgement that even they do not have what the immanence of their form claims for" (Adorno, 2017). Consistently defending the benefits of open form, creative subjectivity as the basis of the art of modernism, and stating that being is not the essence of art, but coming into being, not a result, but a process, not a thing, but an act, Adorno (2017), convinces the necessity and conditionality of fragmentarism in true art: "The mysteriousness of art works lies in their fragmentation. If they were transcendent, they would not be enigma but mysteries; they are riddles because with their fragmentation they deny what they would really like to be" (Adorno, 2017).

Fragmentarism of the work should in no way be regarded as its incompleteness, crudity (although initially this thought dominated in the study of romantic

fragments, caused, as seemed, exceptionally by tragic circumstances of authors life and unpredictable fatal factors of objective nature; hence the great attention of the researchers to the circumstances of the author's life and death) or negligence of structural finishing. The historical and cultural practice of the last two centuries has convincingly proved the aesthetic value of the works sustained in the discourse of fragmentarism, placing them in the treasury of the high intellectual and artistic heritage of mankind. Let us remember the ingenious literary fragments of French and German romantics, prose by F. Kafka, Yu. Yanovskyi, "The Man without Properties" by R. Musil, "The Book" by M. Maeterlinck, and "Moses and Aaron" by A. Schoenberg, "Lulu" by A. Berg, "The Gray Brother" by W. Scott and F. Nietzsche's poetic philosophical treatises, as well as refined intellectual fragments by W. Benjamin and M. Foucault. In the musical realm, the last, Eighty-Third Bow Quartet by F.J. Haydn, "Requiem" by W.A. Mozart, the Eighth Symphony by F.P. Schubert and the Tenth Symphony by G. Mahler, remained as fragments. "Greatness is the fault of works of art, but without this fault they would not be sufficient" Adorno (2017), said: "This can probably explain the superiority of prominent fragments and the fragmentary nature of other, much more complete works of art over completely finished works". The reason for this state of affairs is surprisingly simple: "there are no complete works of art. If they existed, it would indeed be possible for reconciliation among the irreconcilable to the field of which art belongs. In perfect works of art, art would transcend its concept; appealing to the fragile and fragmentary is, in essence, an attempt to save art by eliminating claims that the works of art are what they cannot be and what they nevertheless wish to be; the fragment contains these two elements" (Adorno, 2017).

The epochs of modernism and postmodernism confirmed the genre character of the fragment (it should be emphasized once again that the question here is the "conception of the fragment as a philosophical form" Benjamin & Eiland (2002), inheriting not only the formal and structural features, but also the predominantly philosophical and intellectual focus of works. In recent decades, semantic fragmentation has become widespread. At the same time, fragmentarism is becoming one of the hallmarks of progressive non-systematicity as a system (or organized disorganization). The very structural or semantic incompleteness of the work (fragment) started its offset by increasing attention to the circumstances of its origin, the living conditions of the author, the connection between the work and the social environment, the work and its predecessors, etc. The principle of fragmentarism "flows" often into the principle of installation, and the latter, in fact, is a continuation and development of the first one (see, for example, Symphonies No. 3-6 by G. Kancheli, "Dictum" by E. Stankovych or "Geometricum" by L. Yurina).

Clichés replicated in various ways become often the consequence of such a "block-based" editing of works. At the same time, through the development of fragmentary discourse, new music (especially in the last third of the XX century) was able to offer a large number of innovative solutions in the field of form and genre, style and variants of text reading. At the same time, the fragment, in the era of postmodernism is also conceived as a self-sufficient aesthetic phenomenon. Yet, unlike romantic fragment, its postmodern counterpart reflects most often the fragmentation of artistic postmodernism practices, artistic and aesthetic

experience, the phenomenon of the "horizon of culture", acting as an important tool for organizing artistic integrity. Quite often, reality offers such an eclectic mix of fragments that the very interpretation of objects under study such as works of art is considered debatable. Here, for example Welsch (1988), ironically characterizes fragmentarism in postmodern discourse, using the means of the same discourse: "Libido is intersecting with political economy, numerical systems with cynicism, not forgetting about esotericism and simulation, and before, something else from the New Age and the Apocalypse – postmodernist hit is ready". As we can see, fragmentarism is becoming an everyday companion for postmodernism, and at the same time an indispensable companion. So, let's consider its effectiveness and features based on a postmodern music material.

Today, in fact, not the apparant formal incompleteness represents the external features of the works and forms of fragmentarism discourse, as it was in XVIII-XIX centuries, but, first of all, lexico-syntactic ungrammaticality (failure to observe the rules of syntaxeme use due to splitting of their semantics, or discontinuity, incompleteness of construction) semantic opposition or fragments incompatibility, unconventional mixtures, unusual graphic or interpretive design of the text of translated art message. This should include the system hierarchy disturbance, as well as elimination or vice versa – add-on of certain behavioral functions. In such cases, the authors rely on an apperceptive listening instruction, use of precedent phenomena, intertextual reading of the work, sometimes using successfully the means of related arts for this purpose. That is, we can assume that precedent and intertextuality in contemporary music is the latent feature of the fragmentarism discourse. The use of interferences (from the point of view of both the author and the listener) is certainly required.

In recent years, fragmentarism has become an increasingly used discursive dominant in the works by Ukrainian authors who use appropriate stylistic means both consciously and intuitively. For example, at least "Infinite Uniformity of the Suns" for flute, clarinet, piano, percussion, violin and cello by K. Tsepkolenko, "...end-less..." for L. Yurina's Symphony Orchestra, two music pieces for marimba and guitar "Myne rik" (A year will pass) by M. Denysenko, "20.02.2002" for two pianos by M. Kovalinas. Of course, different authors see and master a piece differently, but one feature still remains constant: "The more complete a piece is, the more correct it is to speak of its artistic and figurative content, which, however, is subordinate to the work as a whole" (Mikhaylov, 1990).

Creative updates of fragmentarism discourse and their reception

The composition by V. Runchak "Hello M. K." is illustrative of the above trends. Its perception starts before the musical text sounding and ends according to the author's instructions. As a complete artistic integrity, this work exists only under condition that the author establishes "composer – listener" contact and there is a culture of using by the listener of precedent phenomena. Much of the information required for the composer's interaction is based on the compulsory thesaurus of the expressive contemporary music means that the listener must possess, as well as on the potential presence of background knowledge of the same listener. His ability to build a whole artistic unit of the resulting text fragments on the basis of hidden author's suggestions, which are presented mainly in the verbal part of the

work, becomes an obligatory component of the reception. The music perception will take place beyond these conditions, but artistic integrity will change its aesthetic parameters down to possible inadequate perception.

The mentioned work by V. Runchak is executed in postmodern discourse with the maximum permissible style and ideological pluralism. In order to properly shape artistic integrity in the process of its perception, first of all, it is necessary to decipher a precedent name, which is a cryptonym "M. K.". Knowing that these are the initials of a prominent contemporary German avant-garde composer Mauricio Kagel (whose composition is dedicated to his 70th birthday anniversary), and by activating the cultural and artistic information available in the memory regarding work stylistics of this author, one can effectively use V. Runchak's accompanying verbal information and also evaluate the potential connotations and possibilities of constructing intertextual figures embedded in the musical text and reach a deeper understanding of the perceived text.

The main intertextual figure in the work in question, which fits into the grotesque parodic version of postmodern discourse, is the splitting of semantics of the author's text into two levels: the expected sound layer and the real one presented by the composer. Active background knowledge forms a rich contextual media for the underlying text. Due to this, the stratification of semantics "released" as a result of the first stage of splitting occurs again. The main meaning is the intersection of the real and the whole textual fragment that is deposited in the listener's memory. In addition, the humorousness and grotesqueness of the composition (in the manner of M. Kagel!) is emphasized by the inconsistency of the author-activated music-text fragment (accompanying verbal text tool) and the real-voiced allusive text. Only after the sound of the whole completed it can be properly assessed from the appropriate aesthetic and cultural standpoints.

The genre definition of the work sounds in a mockingly grotesque way, and presented in the epithetical position: "three-MOdern sonaR Norm for piano" (the verbal part of the text is equivalent to the musical one. The author's remark at the beginning of the composition emphasizes: "In any posters, programme, advertisements, only the full title of the work and parts should be given"). Funny, "in the manner of M. Kagel", as if the letters are "mixed up" in the name of the whole are logically continued by the names and "author's" genre definitions of the parts: 1st part: nocturne – "Afternoon rest of the mosquito"; 2nd part: open form – "Death of a Hedgehog"; Part 3: variations – "Repeat part 2 encore for several times". This way, the cultural and historical context of the composition is considerably expanded.

"Nocturne" (as the first and main part of the "three-MOdern sonaR Norm") performs the function of the whole representation by part ("displaying the whole in part, that is, the whole composition in one or another compositional unit" (Nazaykinskiy, 1982)). This feature is so significant and so fully capable of capturing the author's design that the first part of the scale-time section is the actual core of the work. If we try to find out what kind of a formative model the author followed here (or, more precisely, did not quite adhere to), we get a form not very similar to sonata ("sonar"!): A + A1, where each of the parts also has a two-part structure: a + B and a1 + B1.

The allusion reference to the famous work by C.A. Debussy, "announced" in the title of the part, does not create an intertextual figure in the process of perception (such a figure has already been pre-constructed in the imagination of the listener after reading the author's title of the work: we can talk about the brilliant use of interoperable pairing figures and hypertextuality; the same applies to the second and third parts of the work). This "semantic incompatibility" is caused by the absence in the musical text of an "indication" for use of an appropriate interpretant (which the author made deliberately, in a "Kagel"-like paradoxical manner). Instead, the recognizable connotative connections are instantly reconstructed with N.A. Rimski-Korsakov's "Flight of the Bumblebee" - almost all listeners, from different countries, recognize it. It is also interesting that the construction of the considered intertextual figure by the author – according to his own words - was not specifically "planned", but arose out of context as a consequence of a style game, similar option-variation way of unfolding and similar background characteristics of both texts. As for the genre definition of "nocturne" in the title, which actualizes a number of well-known connotations of music of the last two centuries – from J. Field and F. Chopin to P. Hindemith and I. Stravinski, it also (as in the case of the "afternoon rest") aims to build a kind of grotesque figure of inconsistency between the texts of real and connotated by means of using precedent names of works and promotes the creation of an appropriate imaginative atmosphere.

The second part has only two music bars, with one note (the highest string on the instrument with a pinch) and one fermata pause. Although the musical content of this segment is very indirectly linked to a certain "Hedgehog" or "Åse Death" by E.H. Grieg, the receptive inertia, well exploited within the framework and rules of the chosen type of discourse, helps to achieve the perception of a correspondingly small two-bar fragment of the text as a separate part, ironically referred to by the author as the "open form" (appeal to the precedent text under authorship of U. Eco "Open work"). In listener's imagination its content begins to exist as a kind of simulacrum (let's use the good term by J. Baudrillard) due to the preliminary information obtained based on the name of the part, as well as while listening to part 1.

The obligatory and completely serious turning of the page "to perform part 3" keeps for some time the listener at the edge of perception of musical humor and frankly theatrical grotesque. The latter wins in the end. The listener can then rethink what he has heard in the previous parts and reorganize the information received in the appropriate way. Obviously, the composer was referring exctly to this stage of working with musical information when he called the part as "variations". It is this stage of perception that one can speak of the ultimate organization of integrity, which meets all the requirements and characteristics of the discourse chosen. Only after the end of the last pause the composition can be recognized as finally realized. This is the importance of the dramatic role of the "last part".

In terms of work integrity, all three of its components (parts) are self-contained fragments, neither of which implies nor provides for the presence of the other. Unity is not attained by visible formal means or traditional methods of composition. The author's concept is realized only when the listener accepts the

"rules of the game" proposed by the author: it is necessary to retrieve an idea from the array of explicitly or hiddenly presented textual interactions, allusions, style and genre interlacing, to make "meaningful bridges" between the fragments of the work ("parts") and the segments of its parts, make full use of not fixed, but activated by the author precedent information and corresponding connotations. It is only through the use of discourse analysis elements that the adequate interpretation becomes possible of both the text of the work and the processes of its reproduction and perception, i.e. communicative act.

It is worth noting that the widespread of works composed in the line of fragmentarism has become typical of European music since the mid-1970s. It was a time of definitive establishment of postmodern plurality, when there were no objective restrictions on using fragmentarism in the process of organizing artistic integrity. Obviously, his form- and meaning-making paradox could emerge only under such conditions: a clear complication of works for perception (fragmentarism necessarily requires the listener to activate its previous auditory experience and at least minimum level of cultural competence in each specific case) arose from the composers' desire to simplify the system of expression tools. It manifested itself in using homogeneous timbres (often, the whole work is written in the framework of one mixed and very integral timbre block, such as segments of composition "Piece for Orchestra No. 1" by Z. Krauze; we observe similar creative means in "Concerto misterioso" in memory of Kateryna Bilokur by L. Hrabovskyi or in "Bomzh-Ouartet" (Bomzh - homeless in Russian) for four saxophones by L. Turiab). Thus, "Piece for Orchestra No. 1" and "Polichromia" for clarinet, trombone, cello and piano by Z. Krauze are constructed as a series of fragments separated by general pauses of similar texture, dynamics, static harmony and restrained expression.

The 70-ies of the XX century became a period of fragmentarism approach active use in European music, a total rejection of the dominance of sonoristics and return to the experience of previous eras' composers. At that time, the authors "started to resort to traditional methods of construction and rules of perception" Baculewski (1987), making extensive use of references to precedent names, statements, texts. The confidence increased in the listener's interpretive intentions, its ability to read works intertextually. The fragmentary organization of artistic integrity has become more relevant again.

Krauze's "Fête galante et pastorale" (1974) became one of the iconic works of fragmentarism discourse, which found common-European resonance. It was written for performance at the Eggenberg Castle in Graz (Austria). In each of the castle halls, a different group of musicians or speakers playing a different music record waited for the audience. To understand the work as a whole, it was necessary to visit many halls, correlate the fragments heard and organize them into meaningful unity. The decoration of halls, exhibits, arbitrary transitions from one room to another, and accompanying discussions with other listeners meant to be the assisting factors in this process. Subsequently, similar principles were used by Z. Krauze to organize artistic integrity in the Violin and Piano Concerts.

It is worth mentioning in this context the work by K. Stockhausen, one of the icons of the "new music", whose creativity had a significant impact on almost all

his contemporary colleagues. In particular, we refer to his musical-dramatic super-cycle on his own libretto "Light", also known as "Seven Days of the Week" (214 works lasting 29 hours), over which the composer worked within a period of 1977-2003. This work is built as a complex of giant fragments (dedicated to either a certain day of the week or a character), formally divided into seven blocks. Each of the days is submitted as specially composed and selected self-contained fraagments-music pieces. This is exactly how these pieces are performed (at the initiative of the author himself).

Significantly, in 1981 K. Stockhausen received the prestigious award from Italian music critics for one of the fragments of this macrocycle – "Thursday" from "Light". The "Thursday" itself is also composed of individual pieces-fragments, some of which, in turn, are composed of the lower-level fragments. For example, one of the central segments of "Thursday" – "Exam" (1979) for tenor, trumpet, dancer, piano, and bassethorn (preceded by "Mondev" followed by "Argument") – composed of three fragments – life exams. To express the idea of the whole, the composer abandons the superfluous, in his opinion, connections or endings, which certainly appear in the imagination of the interpreter due to references, intertextual figures and discursive interactions, provided that the acquired knowledge and precedents are actualized. The impact of the over-cycle "Light" on the work of contemporary composers is hard to overstate.

"XING" (1998) for trombone, piano, double bass and percussion by L. Yurina is an exemplary piece of fragmentarism discourse. The dramaturgy of this one-piece composition is aimed at most varied display of evolution and - in these terms changes in the sounding image. The work is formed of three large fragments, which are at the same time the stages of form development: 1-33 bars; 34-69 bars; 70th bar - general pause; 71-154 bars. In these fragments it is possible to conditionally distinguish the lower order components - particular subparts: 1-2 bars act as an introduction, as if introducing us to the sound world of the composition, and 3-33 bars as the main sub-part of the first fragment; in the second fragment - 34-54 bars and 55-69 bars and in the third - 71-101 bars, 102-130 bars and 131-154 bars, while the last subpart is a kind of pattern. Of course, this isn't about traditional methods of working with the material. Each fragment develops its individualized type of sound, all of which fall together within a single sounding metafield. It is this type of sounding, along with the associative series of intertextual constructed figures, is the only factor that synthesizes the work into an artistic whole. The author herself emphasizes the importance of dividing into dramatic phases, specifying the duration of the intervals by dividing pauses or boundary bars: 34th bar - 6", the second phase (34-69 bars) is separated from the first with a short general pause in 10", and the previous bar should sound close to 6". Duration starts after the general pause - until the end of the work - third phase. In some places important for dramaturgy, reference is made to Maelzel metronome (Siuta, 2018).

The listener can watch the course of the sounding events of the work already on external characteristics. The display of the sound field and constant saturation of texture and timbre density, where only motives and articulatory techniques of the following segments are outlined, dominates in the first phase. More point-articulated sound production, which complicates the sounding-timbre frame of

the work (the culmination of the fragment, which coincides with its end, is emphasized by the contrast within the sounding field: transition takes place from the most generalized profile of mostly unarticulated sounding of the ensemble to contrast, percussion-articulated piano headnotes, and gongs and plates), as well as a more pronounced density and depth of the sound (increased texture density, expanded instrument ranges and their articulation capabilities maximized) dominate in the second phase. The third phase, separated by a general pause on the fermata, is characterized by a deep and rich sounding, based on a demanding articulation (in particular, stepped portamento for timpani, double bass, trombone, sliding sound production, various methods of percussion and dense filling of music time with accelerated rehearsals or arranged into gamuts (at certain performance rate and maximum acoustic resonance, they are really perceived as relatively simultaneous sound-timbre figures!) cluster sounding), and rather thick timbre of lower instruments.

Piano, gongs and plates timbres serve as a "combination" figure. Their exposure (however, the type of sounding is completely unrelated to the previous fragment: frozen sound spots of individual sounds on p) gives rise to the third fragment. By the nature of the expressive means involved, it is also conventionally divided into two parts. The first (71-101 bars) is dominated by the lower timbre of virtuoso applied timpani as solo instruments. The second (102-130 bars) brings us back to the domination of the sound-timbre combination of double bass, trombone and piano, from which the first fragment began (a hint of a sound-timbre reprise). However, a prompt sensation arises that this is the beginning of the second large climax zone, abruptly interrupted at the end of the 130th bar: the transition is suddenly presented to the "quasicode", last subpart of the third fragment. This part of the form is like a distant echo of all sounding peripeteias, the listener went through from the beginning of the musaic piece. However, the echo is very remote, presented in the form of separate figure-hints. When listening attentively, one can associatively recover all the necessary semantic codes to complete the work and summarize what is heard. This is done by engaging texts presented by the author or constructed of intertextual interpretants known to the listener and updated throughout the previous fragments.

Undoubtedly, the result of perceiving this fragmentarized work as an artistically integral unit will depend on discourse adequately chosen by the listener, on the degree and completeness of intertexts involvement (both musical and extramusical, including non-European tradition!), on the experience of identification and perception ("co-creation") of texts, where the main expressive means are presented by timbre and sounding and work with them. Obviously, that is why L. Yurina refuses to use traditional form-making models and uses the method to organize the whole, which provides maximum creative freedom for composer's imagination and her co-authors-listeners, – fragmentarism.

Postmodern situation and fragmentarism discourse

Summarizing the above and considering that, despite the leveling of tradition, the music of the late XX century is still a part of the unified space of cultural memory, one can find out the most distinctive features of fragmentarism in the discourse of Ukrainian musical postmodernism. First of all, it should be noted

that the art practice, as a rule, involves the use of precedent phenomena and the need for intertextual reading of texts. This allows seeing artistic figures and approaches where the text fragment is meaningfully close to an intertext fragment that is known or may be known to the listener hypothetically but not physically provided. Content formation occurs due to convergence of the given real and the whole textual fragment (it can be not only the precedent text, but also other precedent phenomena – statements, names, situations present in the listener's memory (Gudkov, 1999; Kuzmina, 2011; Slyshkin, 2000; Sorokin, 1985). Thus, multiple texts-fragments become semantically inter-penetrating. At the same time, real fragments of other texts and texts of other pieces of art can be "implanted" into musical text as composers usually do. Some of the fragments thus become peculiar texts-mediums between adjacent fragments, without losing individual features. Rich intertextual renderings make a work or whole piece semantically multidimensional. It is because of the intense semantic connections between the fragments that non-grammatical sequences of structures that are traditionally syntactically interrupted are widely used. Syntactic integrity is automatically constructed by the listener due to updating the necessary semantics (in particular through the action of precedent phenomena) and constructing connotations and inferences.

Let us recall as an example the works of the so-called "bomzh" (homeless in Russian) cycle by L. Turiab: "Bomzh-idyll" for prepared clarinet, flute and percussion (1980), "Bomzh-sonata" for alto saxophone and piano (1989), "Bomzhquartet" for four saxophones (1992), "Sad History, or Jewish bomzh" (1996) and "Probomzh-sextet" for flute, clarinet, violin, cello, piano and percussion (2000). The works are combined into a cycle due to the presence in their names of the negative axiologically labeled token abbreviation "bomzh", which - as a precedent name – serves as a formal unifying factor. On the whole, the over-cycle of "bomzh works" consists of smaller, relatively complete in terms of creative paradigm and selected form-making models of pieces-fragments intended to highlight for the listener the individual facets of "bomzh culture". Absolutely unambiguous perception of the meanings exhibited by the composer provides the author's suggested name in the titles of works: "bomzh" (Gudkov, 1999). BOMZH is a monster bureaucratic style of totalitarian times, the Soviet abbreviation of the standard phrase "with no identified place of residence", entered into mandatory column "Place of residence" in official questionnaires, all legal or other documents related to persons who had no mark in the passport of "Registered". The famous "bomzh" under the Soviet regime included not only declassified or morally degraded persons: the dissidents were deprived of their right of residence in some cities, as well as those who in one way or another opposed the current authorities.

First of all, one of the central works worth noticing of the named cycle – "Bomzh-Quartet" for four saxophones (its full author's name sounds more specific: "Bomzh-Quartet with a cavalcade of those going piss up a rope"), performed in the fragmentarism discourse. It is a formally unfolded single-part piece, composed of many relatively complete fragments separated with pauses. The basis of the work structure is provided by the form of stringing and presentation of the material in the form of mono-timbre mixes (the sound of four instruments becomes the most monolithic – as if "thickened by the combined saxophone" timbre, which due to

the regulated chance music sometimes approaches or transfers into cluster sounds). Within these mixtures, small deviations can be observed – shimmering of textured saturations and sparseness. The sound-intonational unity of this free-atonal work is ensured by the uniformity of little melody motive used and change synchronicity of the articulation approaches. In the parties of four instruments in all segments of the form (except for the fragments below with song tune citation), the basic intonations of second – seventh – ninth serve as basic construction of both melodic horizontal and sound vertical. Fourth and tritone motions used for several times in the work in the initial bars of individual fragments serve as an effective means of emphasizing the culminating value of the surrounding structures. That is why the listener appreciates the appearance against the same sound background of the melodic structure of another sonological nature (a precedent statement – quote from a song by D. Kabalevsky").

Fragments (in the text of the quartet coincide with the author's division into numbers) are perceived as specific illustrations of the individual facets of a single virtual image, to the disclosure of which the work is dedicated – "bomzh-mindset" in "bomzh-situations". They are synthesized as a whole due to this unifying semantic canvas, based on which the listener creates a sense of unity that changes depending on the listener's cultural competence. Transitions from one fragment to the next one are arranged in two ways: either through a common caesura after a stop in the texture motion that sometimes acts as a general pause (thus the figures combined 1 and 2, 3 and 4, 4 and 5, 6 and 7, 7 and 8 are combined, 8 and 9, 10 and 11, 12 and 13, 16 and 17 and further up to 29 and the last one – 30), or through synchronous or spherical labelling of the "boundary", as a rule, initial stringing (as between figures 2 and 3, 5 and 6, 9 and 10, 11 and 12, 13 and 14, 14 and 15, 15 and 16, and to the end).

The work is clearly divided into two groups of fragments (figures 1 – 15 and 16 – 30), which correspond to the two-phase dramatic structure (the initial fragments of both – Sostenuto, pesante, giusto metro – subsequently become (figure 30) the final structure of the work, its coda-result). Allegro in figure 9, performed strictly in synchrony, marks the beginning of the first climax zone, which falls into figures 13 – 15 (also giusto metro!). The appearance of the Subito giusto metro fragment in figure 21 is a similar "harbinger" of the second climax zone in the quartet. As expected, the climax of the second phase of the work dramatic development is more intense and strained. Dynamic and texture, articulation techniques are used for this purpose, the contrast comparisons are well-applied of senza metro, quasi improvisando (figures 22A, 23A, 26 and 28) and giusto metro (figure 21, synchronized four-part single-bar "anacrusis" to figure 23, figure 24A and 27).

As one might expect, the overall climax of the work falls actually upon figures 22A – 27. It is at the beginning of figures 22A and 24A that bright melodic and tonally defined episodes appear singular in the quartet's musical text: this is a spiteful-acrimonious quotation of the original structures of the well-known "proper-Soviet" (after all, popular and artistically valuable) song by D. Kabalevsky – A. Pryshelets "Our land" "To berezka, to ryabina"). Fragment 22A – 24A is also the first phase of exposing this image of malicious irony and its minimal development, and figure 24A offers the listener even more detailed (15 bars) and more saturated with

grotesque and grim humor melody of D. Kabalevsky's song. It directly "breaks" into tuttive episode of subito allegro, stretto, marcato, giusto metro (figure 25), which immediately "grows" into allegro, stretto, marcato, senza metro of figure 26. With the appearance of tritone inonations of the next fragment (figure 27), the listener (obviously, he will be able to construct relevant semantic references, linking the semantics of the quoted song, which was the official symbol of happy childhood of the Soviet pioneers, with images of spiritual "homelessness" in the intelligentsia environment of the same times) starts catching the "reprise" notes. The last "burst" of expression in figure 29 (molto espressivo con anima) is unambiguously "extinguished" by the relentless Sostenuto, giusto metro, and in ten bars a coda appears, the function of which is performed by the first – unchanged – work fragment that allegedly confirms all the bad the hopes of the lyrical character from the preceding fragments.

The above overview confirms that the forms in fragmentarism discourse are often singular, but based on already conventionalized types of musical dramaturgy (such as two-phase). The musical works themselves, if using U. Eco's terminology, are open. It can be argued that the characteristic feature of the relevant texts is the inclusion of the described above relationships, as well, of the semantics of form, genre, generalized stylistic parameters that are refracted in certain textual fragments, as well as factors of non-musical nature.

The above examples also show that the text concerned in the fragmentarism discourse has, as a rule, a circle outlined of related previously created (precedent) texts (works, fragments), situations Kuzmina (2011); Slyshkin (2000); Sorokin, (1985), statements Siuta (2017), names Gudkov (1999), and phenomena as the culture texts), which allows the composer declaring more clearly his/her difference from (or similarity to) other authors, affirming his/her own concept among others, in relation to others, and sometimes at the expense of others. Intertextuality, which is an indispensable companion of fragmentarism, and the previous cultural experience of the composer - performer - listener, become effective factors for organizing fragments into an integral artistic unit. At the same time, there is a risk of leveling the position of the author in a space saturated with alien precedents, images, fragments, or the danger of its destruction due to the failure to establish the necessary referential links between fragments, which should ensure the integrity of the work. For example, before the premiere of the aforementioned "Bomzh-Quartet" on the territory of Sweden, the head of the Stockholm Saxophone Quartet specifically gave a long introduction speech, explaining to the audience some features of the realities implicated in the text of the work (an introductory speech is also included in the audio recording of the work in the same performance). This was necessary to deepen the capacity of semantic figures in the presented sample of fragmentarism and facilitate the process of its perception as an artistic integrity.

Fragmentarism has long attracted younger generation of Polish authors in the field of experimental music. In particular, exactly this type of arrangement was chosen for his work "Silhouettes of the Elements" (2000) for harpsichord and tape by J. Kornowicz. Fragments of different elements sounds served as the basis for his sound matter (such as wind noise, water splashes, birds and beasts "voices", piping of frogs, etc.), which were recorded on a tape and sampled. Composed in

various sequences and in different ways, they became peculiar signs-symbols of nature elements (conditional precedent situations). The development of the material occurs in the work solely through the means of artistic combinatorics and combination of sounds-symbols of natural elements with soundsembodiments of civilization (according to the author "elements of culture"). The composer "nominated" the harpsichord, the sound of which is also sampled in the course of piece unfolding, as the "culture element speaker". Its sound is clearly differentiated from the sounds of nature. It is, to say the least, a historical instrument representing several centuries of European cultural and artistic development. Interweaving the existing fragments of sounding recorded on tape (according to author's intention, they should preserve the most natural features as nature fragments), with the acoustic sound of the harpsichord, the composer constantly varies the rhythmic pulsation, alternatively changes the phrasing (in harpsichord party) the sound dynamics. In this case, the listener does not lose the impression of the particular fragment authenticity that dominates at a given time. The composition is open-ended, and, which is not too typical of computer music, preserves the transparent semantics and recognizability of constituent fragments.

Z. Bagiński hold other positions, when creating "Nocturne-Lullaby" (1989) for twelve musicians. The sound fabric of the work has relatively holistic fragments embedded of "alien" works that represent other epochs and types of culture. These are the melodic structures of the traditional Polish folk lullaby "Zasny zh meni, zasny..." (Go to sleep) and small fragments of F. Chopin's nocturnal music, which later turn into generalized nocturnal allusive fragments. The latter alternate, unobtrusively changing each other and simultaneously transforming their own outlines. Choosing a guitar, accordion, organ, saxophone or percussion for the role of the main carrier of musical information subordinates to itself the process of the textured organization of sounds and the construction or reduction of individual fragments. The listener gradually joins in the play offered by the composer, which should simulate different states of relax, rest, evening nap. The work implements its artistic purpose in a few bars before end, when the vibrations of listener soul and instrumental ensemble are finally harmonized.

The arrangement principle of integrity based on a non-grammatical combination of monostyle fragments associated with the use of precedent names is not something extraordinary or unusual for V. Runchak. It also dominates in the earliest of the works dated by the author - Suite No. 1 for accordion (bayan) "Composers' Portraits". The first music piece of the four-part suite, entitled "Bahian - Meditations on the Theme B - A - C - H" is a typical example of fragmentarism in arranging the musical whole. The main organizing factor here is the connection of the two descending seconds formed by a "musical" reading of the name of J.S. Bach. The content series is organized through intertextual references related to his creative work and - more broadly - music of his era. The stringing pattern is implemented as a series of fragments. The work opens with a fragment-epigraph, followed by sequentially exposed fragments that are intonationally based on the intonations of BACH cryptogram. In terms of compositional approach, they mimic the types of Baroque music presentation: two consecutively presented fuga fragments of Sostenuto (in modo di Bach) and Andante mosso, a prelude-improvisational Allegro ma non troppo combined with

Largo sostenuto, con passione and solemnly-quanfale fonfale, quasi organo. The two-bar fuga bunch Sostenuto come sopra leads to the final five-fold presentation of anagram, which becomes a culminating point in the work dramaturgic development.

Conclusion

Thus, we see that identification of precedent phenomena, intertext and individual listener interferences are the most effective means of reading fragmentarism discourse works, and the intertext functions are determined solely through the creative personality of the author. After all, intertextual relations are first and foremost actualized as an attempt of metatextual re-thinking over involved cultural information in order to retrieve the new meaning of one's text as a whole, generated by the totality of fragments. In addition, it can be stated that a characteristic feature of the content of musical texts arranged into artistic integrity through using fragmentarism is also the inclusion into the described relations of the semantics of form, genre and generalized features of stylistics, which are refracted in the involved texts (groups of texts of certain stylistics). In addition, the widespread use of non-grammaticality principle and capabilities of the precedent phenomena, which offer unlimited possibilities for the individualized artistic whole arrangement by the listeners while perceiving and enriching the semantics of the artistic unit embedded in their imagination.

The functional load of precedent phenomena as the components of content making in music is determined by their iconic nature, ability to metonymize the determinative for precedent sources meanings and assessment and form the holistic meaning, through their incorporation into the imaginative-expressive system, of the text newly created in fragmentary discourse. It is important to take into account the binary nature of precedent texts, names and statements: on the one hand, they make actual the "alien" contents, and on the other – both semantically and functionally subordinated to the new author's concept, the author's message.

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